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A complete Set of  
**RULES AND EXAMPLES**

FOR

Writing

WITH

Ashby

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Sculp!

**ACCURACY & FREEDOM**

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# P R E F A C E.

**THE WORK.** This small Treatise has been principally compiled from the best Authorities; and, as I am sensible how extremely difficult it is to escape Censure, however correct the Performance; I expect, in advancing the following Observations, to incur the Displeasure of many Masters, whose Writings, when justly scrutinized, will be found to admit of great Improvements: and lest they should, in Vindication of their own Inaccuracies, depreciate these Rules; I have been particularly cautious to insert such only, respecting the Formation of Letters, as may assuredly be depended on, and will bear the nicest Criticism.

**INTRODUCTION.** It must be acknowledged, that every Art has peculiar Characters, prescribed Rules and real Beauties to recommend it. Penmanship, being universal, necessarily requires the Establishment of a Standard for Imitation: or arbitrary Practice would expose it to such Alterations as to destroy not only that perfect Uniformity which constitutes Elegance, but also those intelligible Forms of Letters which are its chief Use.

**PROJECTION of the ALPHABET.** The Execution and Projection of the Alphabet, and the subsequent Rules deduced from it, I flatter myself, will be found the best designed that have ever appeared: they convey an Illustration of established Precepts which will prove advantageous, both to young Practitioners, and those who from wrong Information early suggested to them, and injudicious Practice, labour under many Obstructions to Excellence with which they are unacquainted.

**LETTERS** should be plain and simple; because better adapted for Expedition. All complicated Forms should be avoided: for, unless introduced very judiciously, they will destroy that pleasing Regularity which commands Admiration, and rather impede than facilitate the Attainment of the Art.

**PROPORTION.** The little Precision that is observed as to the exact Width of Letters renders a Work of this Kind the more necessary, their having specified and limited Proportions is indisputable; and to deviate from them implies Inattention, a Want of Ability, or Ignorance. Whoever asserts the contrary, would do well to peruse the Works of the different Penmen that have written on the Subject, and he will find the Projection here presented, clearly exhibits their Sentiments perfectly united.

**OBJECTION.** It may probably be observed by some, that such Accuracy cannot be attended to in writing expeditiously, and is consequently unnecessary. I would reply, that the greatest Accuracy and Attention are absolutely requisite, both in the Master and Scholar, that the Characters may be described properly; and Practice will render them familiar. If these Particulars are not adhered to, I am persuaded, that whatever Freedom may be accomplished, unless Proportion accompanies it, Penmanship will be incomplete.

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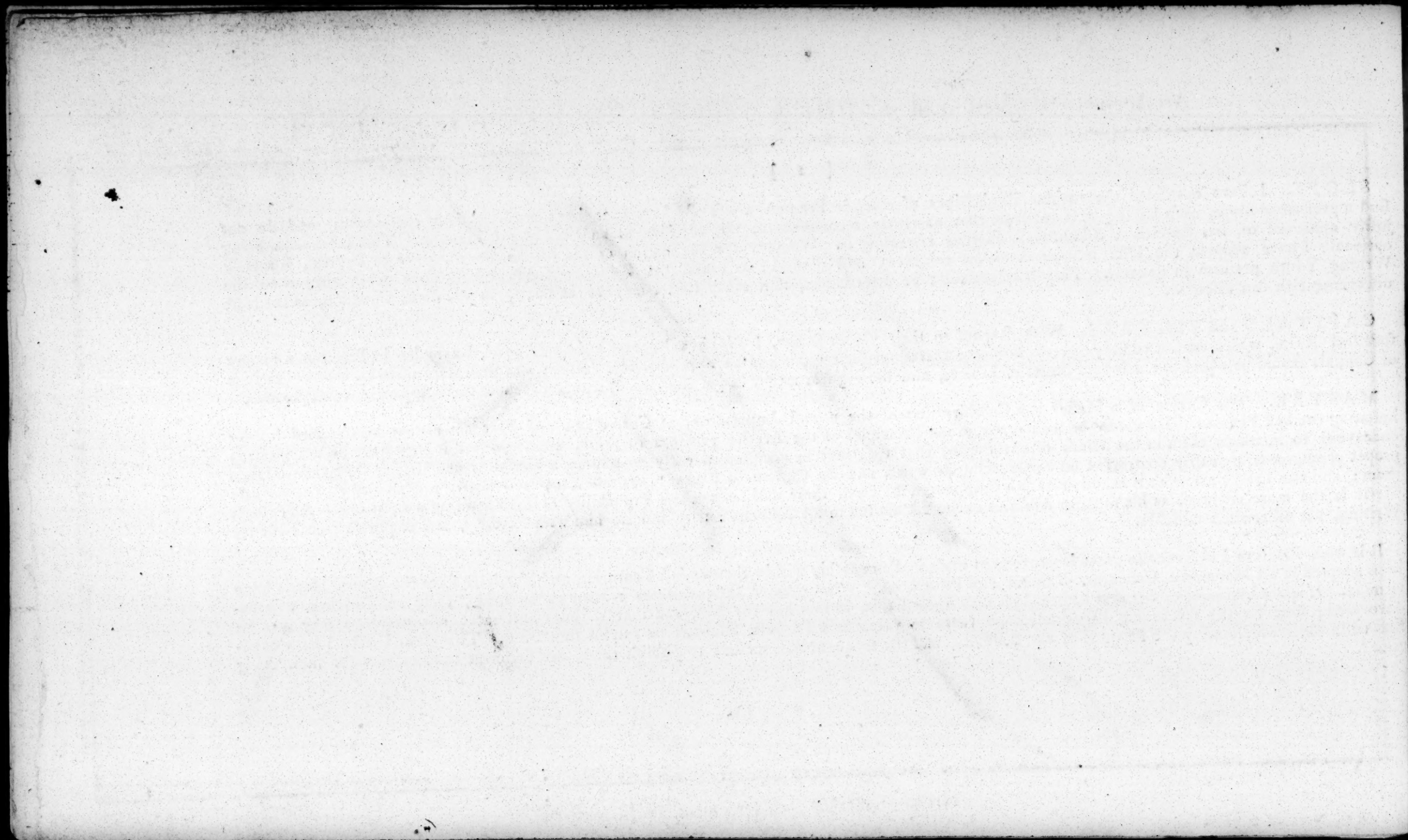


**SLOPE.** I have examined the various Productions of modern Penmen whose Performances have rendered them conspicuous, and do not find a prescribed Slope, each having deviated from that anciently recommended, viz. the Side of an Equilateral Triangle. This Innovation being justly approved of, has sanctioned discretionary Liberties respecting it. Whether the Inclination of the Stroke be 58, 56 or 54 Degrees, is totally optional: I have adopted the last: it appears to me consistent and natural; as I find the Running-Hands usually slope much more than the Writing Youth perform in general. This however must be attended to, that every Letter may be as nearly in the same Direction, as the most discerning Eye can discover.

**CAPITALS and FIGURES.** With Regard to their proper Shape, I advise a Learner to imitate good Examples in Preference to any specified Rules, which cannot possibly convey sufficient Directions for regular and well-proportioned Forms; and shall only observe, that the Height of Capitals should be equal to the looped Stems of Letters, and the Figures rather larger than the Writing, to render their Appearance conspicuous.

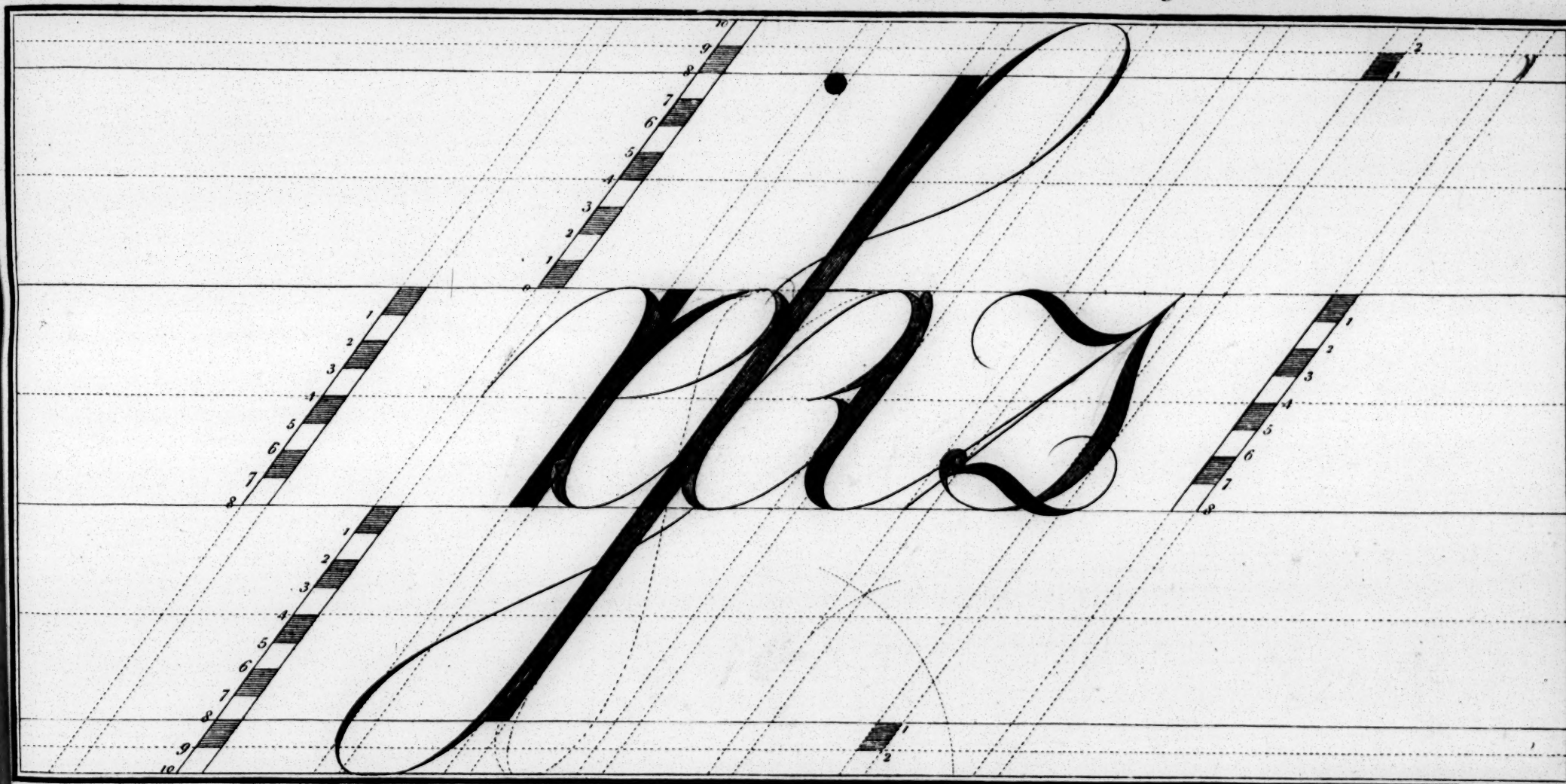
**MASTER.** The Choice of a Master is a Consideration of the utmost Importance, as Correctness and Freedom cannot be obtained but by imitating the best Penmen. He should be well versed in the Principles of the Art he professes to teach, and (however it may have been neglected) endeavour to inculcate them in the Minds of his Pupils, that they may be accustomed early to assume a consistent and eligible Manner. Habits proper or improper are easily contracted on commencing to write, and by Custom so strongly impressed, as to render it a Difficulty ever to obviate them: and the longer a Person is accustomed to a disapproved Method, there will be the less Probability of his acquiring a right one. A Master's Merit is the more essential, as his superior Abilities excite Emulation in his Scholars: they imitate him with Alacrity, and acquire a true Taste for Writing, not otherwise attainable.

It is with Pleasure I observe the great Improvement made in Penmanship within the two last Centuries, and especially since the Round Hands have been adopted in all Mercantile Concerns, Business and Professions. What greater Improvements remain to be made, Time and Industry will determine. It is not improbable, but that future Ages may exceed this, as this has the past, and that Methods still more advantageous may yet be discovered; how far the succeeding Pages may conduce to so valuable a Purpose, I submit to candid Inspection. The great Utility I have experienced in their accelerating the Progress of my Scholars, and the frequent Solicitations to publish them, are sufficient Inducements for their being extant.





An Accurate Projection of the ROUND-TEXT Alphabet, by R. Langford, W.M. &c.



Published as the Act directs, June 1<sup>st</sup> 1787, by R. Langford.

54°. Angle of the Slope.

Author of the Beauties of Penmanship.

Engraved by H. Adby, King Street, Cheapside, London.





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• In *m* to be rather wider than it is long, and an *n*  
half the Width of the *m*.

*m n*

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• The Distance between two full Strokes, or between a  
fine Stroke and a full one, the Width of an *n*.

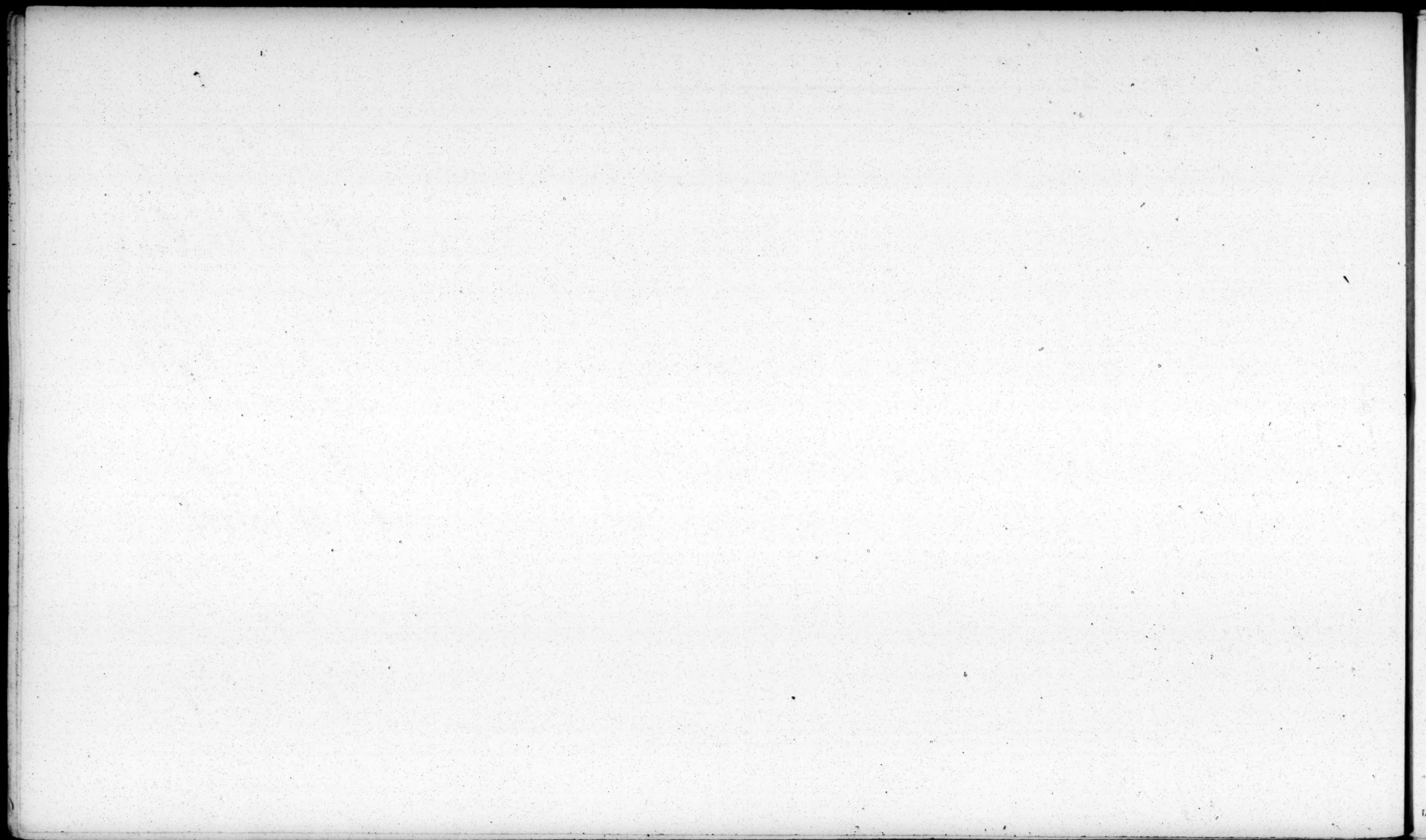
*mute  
via*

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• Between two oval Letters, somewhat narrower than  
an *n*.

---

*oo ve*





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*C, C, P & S used as follow, have their Distances annexed to them.*

*C C*  
n & i n & i

*P P S*  
n & i n & i

---

*Between Words, about the Width of an M.*

*to the*

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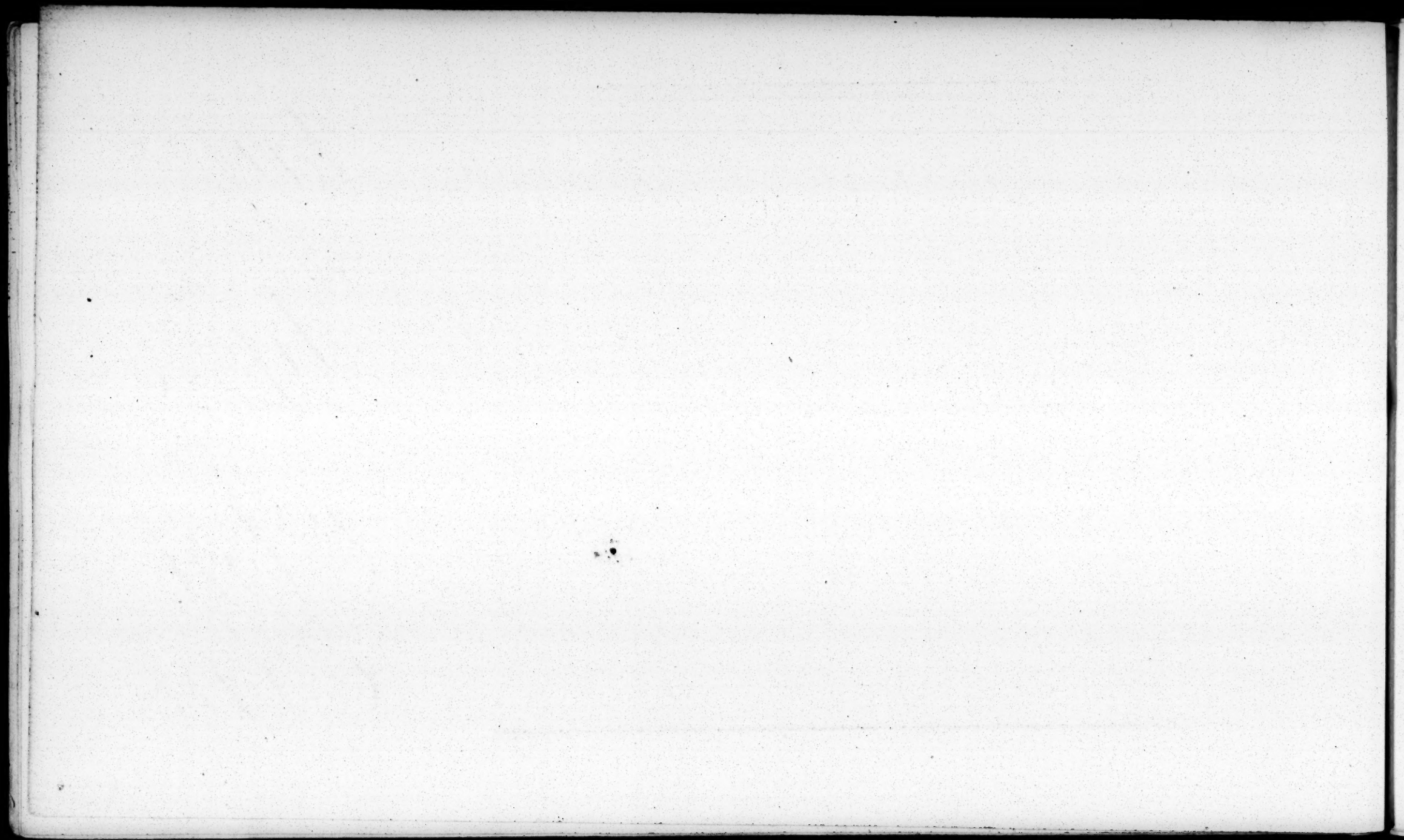
*Letters with plain Stems to be twice the Height of an M, but when looped one fourth higher.*

*why*

*Stems below the Line to be equally long as those above.*

---

*hy*  
n & i





---

*In for t to be crossid even with the Top of the n.*

*tnf*

---

*The Dots of the i & j to be just the Height of the l.  
and of equal Thickness as the down Stroke.*

*ij*

---

*Capitals to be twice the Height of small Letters; if rather  
higher, they will appear better.*

---

*Elm  
Elm*





An O to be as wide as an N except when it is intended for an a, d, g or q. then to be half the Thickness of the Down Stroke narrower.

nod

The Hair Stroke of an N to be taken from the Middle of the full one in Text and Round Hand, but from the Bottom in Small Hand.

hints

attainable

N.B. Stems in Running Hand to be longer than those in Text and the Capitals larger.





A. B. C. D. E. F. G. H. I. J. K. L. M.

N. O. P. Q. R. S. T. U. V. W. X. Y. Z. &

1. 2. 3. 4. 5. 6. 7. 8. 9. 0. 1. 2. 3. 4. 5. 6. 7. 8. 9. 0.

1. 2. 3. 4. 5. 6. 7. 8. 9. 0. 1. 2. 3. 4. 5. 6. 7. 8. 9. 0.

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. &

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